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ABSTRACT

This is a leader's guide for a workshop on coping with conflicts and targeted to married couples, especially those in young marriages, and to employees of businesses or corporations. The session titles are: (1) Mismatching Scripts; (2) Changing Scripts; (3) PIESS (Physical, Intellectual, Emotional, Social, Spiritual) Needs; (4) Getting Needs Met; (5) Communication Roadblocks; (6) Opening the Road; (7) Negotiating Skills; and (8) Putting It All Together. The session outlines contain objectives and activities and refer the leader to appropriate transparency masters in the appendix and to films or videotapes. Topics covered include identifying conflicts in relationships; understanding and changing the scripts of relationships; identifying physical, intellectual, emotional, social, and spiritual needs; getting one's unmet needs met; identifying communication roadblocks and methods of unblocking them; new ways of communicating, including active listening, gentle confrontation, and "fogging"; and identifying steps necessary in negotiation. The final section includes a conflict skills quiz and a list of recommended reading. (ABL)

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COPING WITH CONFLICTS

Leader's Guide

by
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COPING WITH CONFLICTS

LEADER'S GUIDE

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OUTLINE: COPING WITH CONFLICTS

Session I: Mismatching Scripts

Session II: Changing Scripts

Session III: PIESS Needs

Session IV: Getting Needs Met

Session V: Communication Roadblocks

Session VI: Opening the Road

Session VII: Negotiating Skills

Session VIII: Putting it all Together

Target Audiences:

1. Married couples, especially people in young marriages
2. Employees of a business or corporation

Session I

Mismatching Scripts

Coping With Conflicts
Leader's Guide
Session I - Mismatching Scripts - 1

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Session I: Mismatching Scripts

Objectives:

1. Participants will identify three causes of conflicts in relationships.
2. Participants will describe feelings involved in mismatching scripts.
3. Participants will identify circumstances (who, what, when) surrounding these feelings.
4. Participants will set an expectation goal.

Activities:

1. Warm-up activity.
2. View videotape "Managing Conflicts--A Self-Improvement Class" (21 Minutes). Available from USU Audio Visual Services.
3. Identify three possible reasons for conflicts.
4. Read "A Sick Story" to participants.
5. Go over "Scripts Identification" with participants.
6. Scripts Mismatched Activity

   You will need to prepare "A" and "B" 3x5 cards, described on page 6.
7. Homework assignment

Coping With Conflicts
Leader's Guide
Session I - Mismatching Scripts - 2

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1. Warm-up Activity.

Ask each person to meet a person they don't know. Tell the other person their name and goals they have for participating in "Coping With Conflicts" workshop.

2. Show Videotape "Managing Conflicts--A Self-improvement Class."

3. Three Possible Reasons for Conflict
(Transparency master 1-A)

Conflict can be defined as a situation where one of the following is happening:

°Mismatching Scripts - The expectations of two people differ.

Example: Don expects his wife Susan to do all the grocery shopping; Susan believes she and Don should shop together.

°Unmet or conflicting human needs - Two persons have differing needs or cannot or will not meet the other's need.

Example: Bill is ready to leave the office, but Tim (the carpool driver) has 30 minutes of work to finish.

°Communication roadblocks - Two persons talk in such a way that neither feels understood.

Example: Bob: "The contract you wanted is ready, Mr. Burns."
Burns: "It's about time! You're as slow as a turtle, Johnson."

(These will be described in the first six sessions.)

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[Leader read to participants]

The purpose of this workshop will be to discuss each of these reasons for conflict and learn some new ways to cope with conflict. We shall start with mismatching scripts, learn coping skills for this source of conflict in session two, and move to unmet needs, and so forth. We shall also describe and practice some negotiating skills and then work on integrating all of the skills.

Any questions?

(Transparency Master 1-B)

SCRIPT

- a set of rules about the relationship
- learned in family of origin (usually)
- often not communicated with others
- one source of conflict in a relationship

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4. Read "A Sick Story" to participants.
[Leader read to participants. For use if the videotape "Managing Conflicts--A Self-improvement Course" is not available.]

I will read a story to you called "A Sick Story." See how many mismatched expectations you can identify and list them on the Expectations Identification Sheet in your workbook.

"A Sick Story"

I would have sworn that my bride and I had discussed every aspect of life and love. We had known each other from kindergarten, dated from the tenth grade, were engaged for a year and a half. No one could have convinced me that there was reason for mismatched scripts.

But we never discussed what happens when you are sick. For that matter, if someone had suggested we discuss it, I would have laughed at him. Every right-thinking person knew what you should do when you get sick. You go to bed. That is your part. Then your mother, or whoever loves you, pumps you full of fruit juice. It doesn't matter what you are sick with, you get well in direct proportion to the volume of fruit juice you put through your system. If any unenlightened person had challenged the efficacy of this regimen, I could have explained that the fluid washed the poisons from your body and the vitamin C had universally recognized healing properties. Of course, you didn't use artificially sweetened juice: that turned the blood acid. And you didn't drink milk: that produced mucus. And clearly, solids were so inappropriate as to be out of the question altogether. It never occurred to me that a civilized person could deal with illness in any other fashion.

Oh, I had read of certain groups who thought the healing elixir was chicken soup instead of juice, but it was clear to me that unlimited quantities of unsweetened fruit juice were the True Revealed Treatment for all ills.

Well, I married this girl I had known all my life, and in the natural sequence of events, I caught the flu. Of course I knew what to do. I went to bed and waited. But nothing happened. Nothing. I couldn't believe it! Here I was sick, and the woman I loved was withholding the only possible restorative. I simply could not imagine any explanation that would fit. Couldn't she tell I was sick? We had an efficiency apartment; obviously, she could hardly have overlooked the fact that I was in bed in the middle of the day moaning and groaning and being dehydrated before her very eyes. Did she not love me? Apparently this was not the answer, since she seemed to be in a cheerful mood, singing as she worked. Besides, she really wasn't the type to take out her pique on a sick man. Nevertheless, it was true that I was sick and in bed, and that so far there had been absolutely no move to get me a single drop of anything.

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I was so hurt, I would have left if I hadn't been feeling so bad. Instead, I decided to give her the benefit of the doubt. I said to her weakly, "Honey, I didn't realize there wasn't any juice in the house." She looked up from her sewing and said pleasantly, "Oh, I think we have some." Then since I was too confused to respond, she volunteered, "You want me to get you some juice--is that it?" "Oh, no," I said, "I could probably manage it myself." "Don't be silly," she said, "You lie right there and I'll get it for you." And she did--a little four-ounce glass of juice. Period. As I learned later, the only time they ever drank juice at her house was on alternate Tuesdays when they would grace breakfast with a drop in a thimble-sized "juice glass." In my family, our "juice glasses" were 12-ounce and there was always someone standing by to refill them.

This went on for years, every time I got sick. At last, my wife said to me one day with tears in her eyes, "What is it with you and juice? I don't think I can stand to go through another illness with you. It's like a bad dream. You are constantly groaning and grousing about juice. But when I get it for you, it doesn't do any good. What is it you want?" So I tried to explain to her what juice meant to me when I was sick. Actually, I had never put the concept into words before, and the more clearly I explained it the sillier it sounded. It spoiled sickness for me for good. I have rarely missed a day of work since. (pp. 72-73).

Couples: How to Confront Problems and Maintain Loving Relationships. Copyright 1979 by Dr. Carlfred B. Broderick. Reprinted by permission of Simon & Schuster, Inc., New York.

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5. Scripts Identification in "A Sick Story."

[Ask the group to identify the source of the conflict in "A Sick Story." Write all responses on a board and discuss them for a few minutes.]

6. Scripts mismatched activity

Divide participants into groups of two. Have enough 3x5 cards for each person. On Card A, write "You need to be in charge of every situation. The person you are with is a competitor after your job. Do everything you can to show the other person "who's the boss."

On Card B, write "You are warm, friendly, liked by everyone. You have learned how to go along with what anyone says to you so they will like you."

Without showing their cards, have each person read the cards. Then tell them they are co-workers in a small office and are to work out an arrangement of desks in an office with one entrance.

Allow the discussion to go on for five minutes. Then stop it. Have A's and B's exchange cards.

Then ask how it <u>felt</u> to have such mismatched expectations. Write feelings on board.

7. Homework assignment. [Tell participants to read the homework assignment below. Ask if there are any questions.]

Identify one of your scripts. Think about how this script may have caused a misunderstanding in a relationship with someone else. Can you change this script?

Session II

Changing Scripts

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Session II: Changing Scripts

Objectives:

1. Participants will recall the definition of a script and give an example.
2. Participants will identify five steps to change scripts.
3. Participants will identify how to apply the script changing skills to script rewriting.

Activities:

1. Defining a script
2. How to change mismatched scripts transparency 2-A
3. Example of script changing skills
4. Applying script changing skills
5. Homework assignment

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1. Ask about homework assignments. [Give an example of a conflict you have recently been having over mismatching scripts.]

2. Defining a script

   Give participants two or three minutes to define a script in writing. Spend 5 to 10 minutes sharing these definitions until all participants can recall the definition. You may ask participants to share a personal script they have identified in a relationship. They may use one of the conflicts in scripts from their homework assignment.

3. How to change mismatched scripts (Transparency 2-A)

   Show participants the negotiation skills transparency (one step at a time). After all five steps have been discussed, read negotiation skills examples.

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(Transparency Master 2-A)

HOW TO CHANGE MISMATCHED SCRIPTS

1. IDENTIFY THE MISMATCHING SCRIPTS WITH OTHER PERSON

2. LIST ALTERNATIVES (WISH LIST)

3. PRIORITIZE ALTERNATIVES

4. TRY ONE ALTERNATIVE

5. EVALUATE ITS EFFECTIVENESS

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Changing Scripts Examples

1. Identify Mismatching Scripts

   Read the following example and have each participant identify the problem.

2. List Alternatives

   For the example, ask participants to list potential alternatives.

3. Prioritize Alternatives

   Ask participants to prioritize the alternatives.

4. Evaluate the Effectiveness

   Ask participants to determine how they might see if an alternative is effective (one indicator) or not effective (one indicator).

Changing Scripts Examples:

Example 1:

Your mother feels you are thin and fragile and insists that when you visit her you need to eat cinnamon rolls and pie or cake or sweets. You, on the other hand, still have five more pounds to lose to reach "ideal weight." You love mom dearly, but have felt guilty every visit because you feel you have to break your diet to please mom.

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(Transparency Master 2-B)

Scripts Negotiation Worksheet, Example #1

1. Problem

MOM'S SCRIPT:	YOUR SCRIPT:
LOVE = CINNAMON ROLLS, PIES, CAKES, SWEETS	HAPPINESS = 5 POUNDS LESS

2. Identify Alternatives:
   a) eat sweets, feel guilty (no change)
   b) explain to Mom about your diet and eat no sweets
   c) express affection to Mom and eat no sweets

3. Prioritize alternatives:
   a. (2b)
   b. (2c)
   c. (2a)

4. One indicator of successful script change:

   One indicator of more changes needed:

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EXAMPLE 2:

Your sister, Madge, babysits for your kids sometimes. Madge has a different philosophy of childrearing than you do. She expects your children to play and have fun and doesn't ask them to pick up their toys after they're finished playing. You have been trying to teach responsibility and have given each of your children certain tasks, including picking up their toys.

Complete the negotiation skills sheet in the participant's manual for this example.

Scripts Negotiation Worksheet, Example #2

1. Problem

2. Identify Alternatives:

3. Prioritize Alternatives

   a.

   b.

   c.

4. One indicator of successful script change:

   One indicator of more changes needed:

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EXAMPLE 3:

Marilyn is a consultant and responds affirmatively to all the requests she receives for in-service training in the field. This means that Marilyn is on the road a great deal and has lots of training sessions with small groups. Mr. M., Marilyn's boss, doesn't seem to appreciate Marilyn's efforts or the hard work she is doing. He frequently asks Marilyn "When are you going to be in the office? I expect that annual report from you as well as that program package from you within two weeks!"

Scripts Negotiation Worksheet, Example #3

1. Problem

2. Identify Alternatives:

3. Prioritize Alternatives

   a.

   b.

   c.

4. One indicator of successful script change:

   One indicator of more changes needed:

5. Homework Assignment

   Have participants apply script changing skills to a relationship in which there are mismatched scripts.

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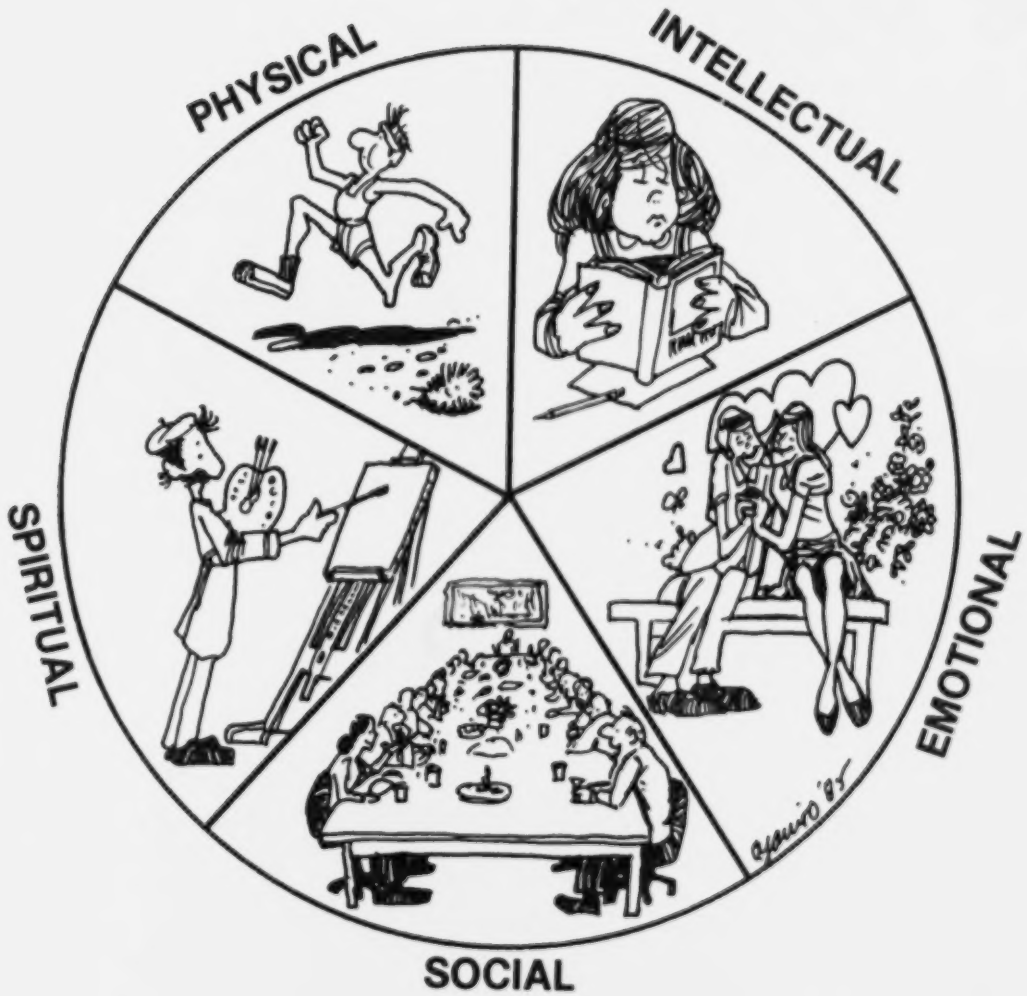
NOTES:

Session III



P.I.E.S.S.

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Session III - PIESS Needs -15

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Session III - BASIC HUMAN NEEDS

Objectives:

1. Participants will identify PIESS* needs.
   *Appreciation is expressed to D. Kim Openshaw, Ph.D., Family and Human Development Dept., Utah State University, for sharing the PIESS concept.
2. Participants will identify ideal PIESS needs.
3. Participants will identify real PIESS needs.
4. Participants will identify how to fulfill unmet needs.
5. Participants will specify how unmet needs affect their relationships.

Activities:

1. Pie charts
2. Examples
3. Consequences of unmet needs
4. Homework

Reading:

Howe, L. W. (1977). Taking Charge of Your Life. Niles, IL: Argus Communications. Exercise 2 (pp. 28-31) discusses PIESS needs, using a slightly different name for them. Mr. Howe arrived at the five dimensions independently from Dr. Openshaw and Dr. Wilcox.

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(Transparency Master 3-A)

BASIC HUMAN NEEDS

P PHYSICAL NEEDS

I INTELLECTUAL NEEDS

E EMOTIONAL NEEDS

S SOCIAL NEEDS

S SPIRITUAL NEEDS

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BASIC HUMAN NEEDS

There are at least five types or categories of human needs. The five categories of basic human needs can be identified as PIESS. The PIESS are:

P	PHYSICAL NEEDS
I	INTELLECTUAL NEEDS
E	EMOTIONAL NEEDS
S	SOCIAL NEEDS
S	SPIRITUAL NEEDS

Ask participants to list other examples of possible needs in each area.

1. Physical Needs

   a. Food
   b. Air
   c. Water
   d. Shelter
   e. Safety
   f. Exercise
   g. Touch

2. Intellectual Needs:

   a. Stimulation
   b. Reading
   c. Writing
   d. Learning

3. Emotional Needs:

   a. Love
   b. Affection
   c. Companionship
   d. Friendship
   e. Parenting

4. Social Needs:

   a. Conversation
   b. Friendship
   c. Clubs/Groups

5. Spiritual Needs:

   a. Alone Time
   b. Thankfulness
   c. Beautiful music, art, Poetry

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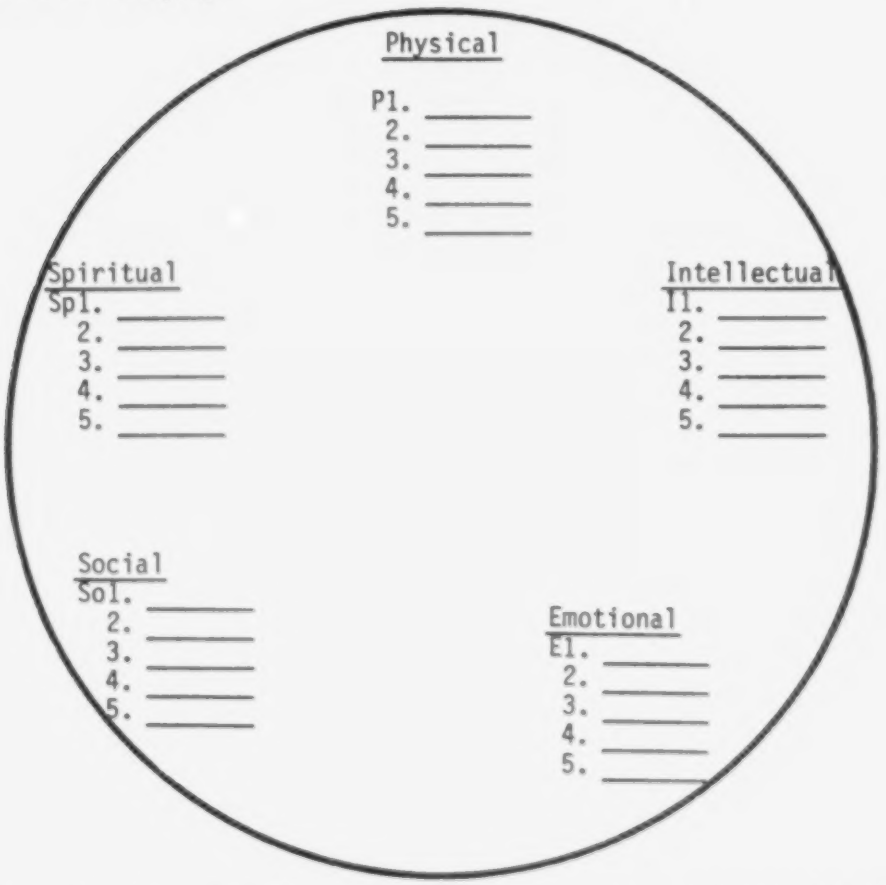
IDEAL PIESS

A. Have participants use the Ideal Pie Worksheet. They should divide the pie below into divisions as they think their needs should be divided, or ideally, how they would like their needs to be divided. For example, most people would prefer to have their PIESS needs fairly balanced, with about the same numbers of needs in each category.



B. Identify the names of people with whom you have relationships where those needs could be met.

Physical	Intellectual	Emotional	Social	Spiritual
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

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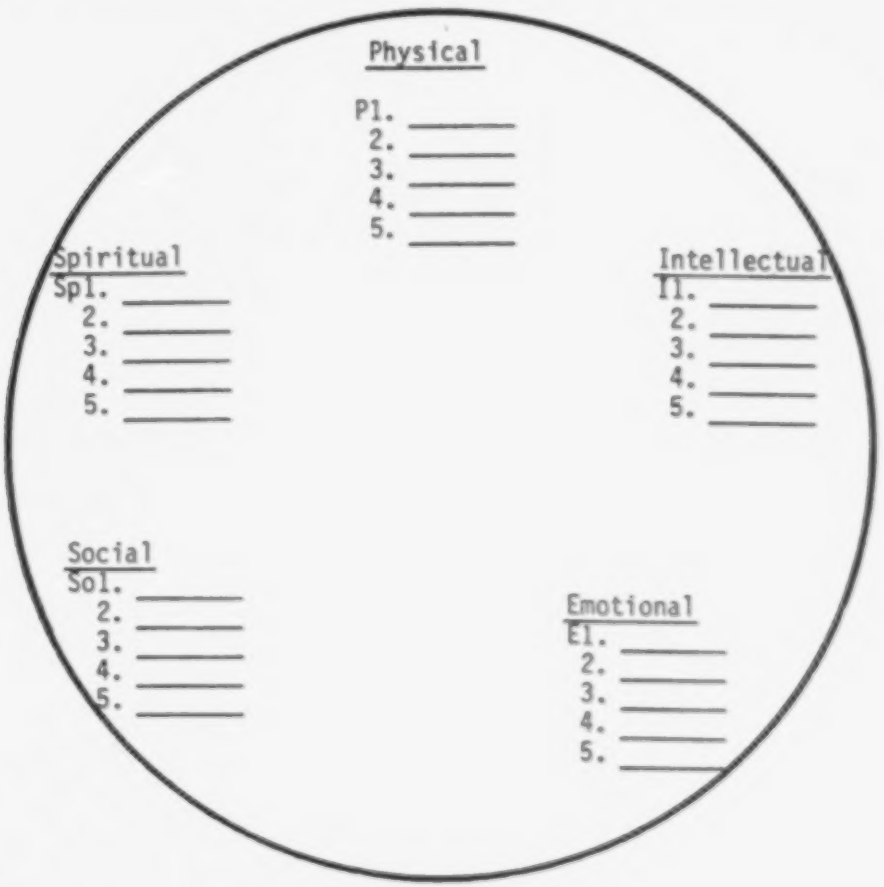
ACTUAL PIESS NEEDS

C. Use the pie below. Divide your pie into the five categories based on how your needs are actually balanced. Put a star beside needs which are unmet and are important to you.



1. Identify the names of people who can help you get your unmet needs met.

Physical	Intellectual	Emotional	Social	Spiritual
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

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UNMET NEEDS WORKSHEET

(Transparency 3-B)

Example #1
A mother of young children who doesn't have time for adult friends.

[Go through this with participants. Ask them to fill in possible unmet needs of this young mother. Then show transparency with some possible examples.]

	Possible Fulfillments
P - Physical	
1. Lack of sleep	a. Start an exercise program with a friend, Jill.
*2. Overweight - no exercise	b. Take a class in music, art, etc.
I - Intellectual	c. Join a club (Newcomcomer's Club)
1. Reading	d. Have a weekly "date" with husband (Friday evenings for dinner)
2. Writing	
*3. Learning	e. Take an Extension class
E - Emotional	
*1. Companionship Husband	
S - Social	
1. Friends	
*2. Groups/Clubs	
S - Spiritual	
*1. Music	
2. Art Appreciation (no time)	

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UNMET NEEDS WORKSHEET

[Allow participants a few minutes to fill out worksheet. Then ask for volunteers and share ideas on unmet needs and possible fulfillments.]

Example #2.
A business man who can't find time to exercise or to be with his wife. His high security job keeps him from discussing work with his wife.

P - Physical	Possible Fulfillments
1.	1.
2.	2.
3.	3.
I - Intellectual	4.
1.	
2.	
3.	
E - Emotional	
1.	
2.	
3.	
S - Social	
1.	
2.	
3.	
S - Spiritual	
1.	
2.	
3.	

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UNMET NEEDS WORKSHEET

Example #3.
A farmer who works so hard he rarely sees his family but who's with them all winter.

	Possible Fulfillments
P - Physical	
1.	1.
2.	2.
3.	
I - Intellectual	3.
1.	4.
2.	
3.	
E - Emotional	
1.	
2.	
3.	
S - Social	
1.	
2.	
3.	
S - Spiritual	
1.	
2.	
3.	

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Example #4.
A teenage girl who has never had a date or very many friends. She is overweight and eats when she's under pressure.

P - Physical	Possible Fulfillments
1.	1.
2.	2.
3.	
I - Intellectual	3.
1.	4.
2.	
3.	
E - Emotional	
1.	
2.	
3.	
S - Social	
1.	
2.	
3.	
S - Spiritual	
1.	
2.	
3.	

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3. Consequences of Unmet Needs

For each of the four examples given, ask participants possible ways the relationships could be affected by unmet needs.

a. Relationship between mother and young children.

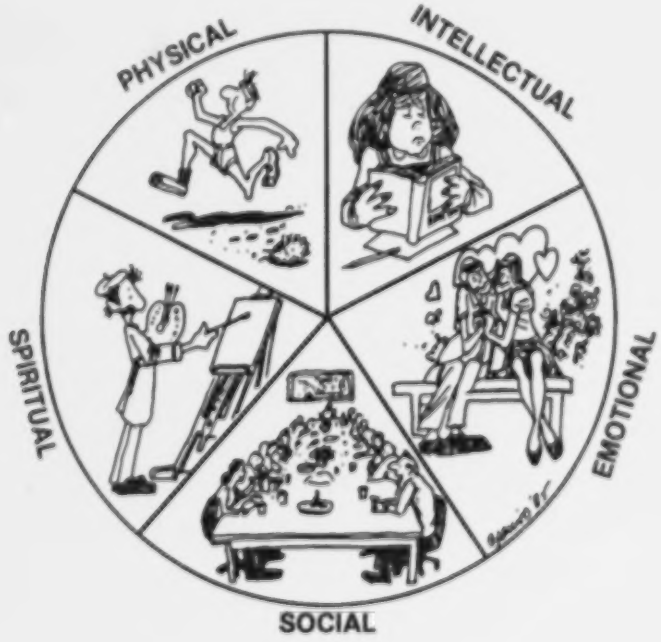
b. Relationship between businessman and his wife.

c. Relationship between farmer and his family.

d. Teenage girl and parents, friends, possible boyfriend.

4. Homework

Now ask group to think about the consequences of some of their own unmet needs on relationships with others. They may use a worksheet for some of their own unmet needs if they wish.



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CONSEQUENCES OF UNMET NEEDS FOR YOUR RELATIONSHIPS

Homework Work Sheet

Unmet Need	Possible Consequences
1.	1.
2.	2.
3.	3.

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NOTES:

Session IV

Getting Needs Met

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GETTING NEEDS MET

Objectives:

1. Participants will identify two ways of getting needs met.
2. Participants will practice role playing each of ways.

Activities:

1. Introductory statement
2. Description of two strategies: I messages, exchanges
3. Role plays

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Session IV - Getting Needs Met - 28

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TWO WAYS TO GET YOUR UNMET NEEDS MET:

1. Introductory Statement

Having unmet needs in either a work or a personal relationship can make for a very uncomfortable situation. If these needs continue to be unmet, they may lead to depression, anxiety, or frustration, (or all three)! The techniques used in Session 4 are designed to be a way to resolve or cope with an unmet need in a positive way, rather than to add to the conflict. The following joke makes this point very clear.

Joke:

Cheryl took a visit through Hell. What she saw were groups of people sitting around a campfire over which hung a pot of luscious looking stew, bubbling away. The only implement the people in Hell had was a spoon with a foot-long handle. Because it was extremely difficult to feed themselves with such a long-handled spoon, the people in Hell had sunken faces, frail, thin bodies, and were slowly starving to death. Cheryl knew why this was Hell!

Cheryl then visited Heaven. All around her were well-fed, robust people. She thought, "They must eat well in Heaven, at least." Then, to her surprise. she saw a campfire over which hung a luscious pot of stew. And the Heaven dwellers also had spoons with foot-long handles. Cheryl thought, "How can these people look so well fed and content with these long-handled spoons?" Then she watched the people in Heaven eat lunch. Instead of trying to feed themselves with their spoons, they were feeding each other!

Moral to the story: If we have an unmet need, it may be necessary to reach out to others and ask for assistance before our needs can be met.

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2. "I" Messages [Read to participants].

"I" messages are a communication technique developed by Dr. Thomas Gordon in his book Parent Effectiveness Training (P.E.T.). (New York: Peter H. Wyden, Inc., 1970).

An "I" message consists of 3 parts:

1) "I" + feel _____ + because of _____.

Part 1 is to use the word "I".

Part 2 is to identify a feeling. A feeling is what goes on inside you, an EMOTION, NOT A THOUGHT. Feelings include: shame, fear, anger, joy, confusion, delight, etc.

Part 3 is your reason for feeling this way.

While the "I message" sounds quite simple, it usually takes a little practice to express feelings using "I messages."

(Transparency Master 4-A)

"I Messages"

"I" + FEELING + REASON

Example: "I was worried sick when you were 30 minutes late!"

Example: "I was disappointed with the quality of this report."

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EXAMPLES OF "I" MESSAGES

Ex. 1: Bill and Marge

Bill has been working all day and he comes home looking forward to a quiet evening reading the paper and watching television. Marge, his wife, has spent all day babysitting five of the neighbors' children. Marge has a friend who has agreed to babysit with Marge's two daughters tonight. Marge wants to have dinner out with Bill and see a movie.

Ask participants to identify unmet needs:

Bill's unmet needs may be: emotional -- peace and quiet, relaxation alone; intellectual -- finding out the "news" that day; physical -- relaxation in peaceful environment.

Marge's unmet needs may be: Intellectual -- adult conversation; physical -- relaxation, social -- an adult to talk to; emotional -- feeling Bill's support and love.

Ask participants to write an "I" message for Bill.

Bill's "I" message" to Marge may be: I feel tired because of the day at the office. I feel over-stressed and want some relaxation time. I'll be willing to go to dinner and the movie on Thursday night.

Ask participants to write an "I" message for Marge.

Marge's "I" message to Bill may be: I feel disappointed that you want to stay home. I don't think I can get a babysitter for Thursday night.

Ex. 2: Mom and Tony

Tony, 9, comes home from school very excited. He tells Mom all about a class project where he has been asked to give a report on the marmot tomorrow. Mom doesn't know what a "marmot" is, knows they don't have an encyclopedia, and has to pick up Amy from ballet lessons in 10 minutes. Tony says, "I'm excited about marmots. I have to go to Billy's house to use his encyclopedia."

Ask participants to write "I" message.

Mom's "I" message to Tony may be: I'm disappointed that I can't take you to Billy's, but I have to pick up Amy from ballet lessons.

Tony's "I" message to Mom may be: I'm worried that Billy may not be home. Could I call him and see if he's home and then walk over to his house?

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ROLE PLAYS OF "I" MESSAGES

Divide participants into groups of three. Give each group slips of paper upon which the role plays have been typed. In the group, one person will read the role play out loud. One member will represent the "I" message sender -- the person who sends the "I" message. One person will represent the second person in the situation and will also send an "I" message. The third group member will be an observer. The observer will listen carefully to the "I" messages sent and write down the feeling words used for each "I" message. All roles should be acted out and participants should rotate so that every group member has an opportunity to send "I" messages and to be an observer.

ROLE PLAY SITUATIONS

1. Kay is the president of a women's club and is responsible for a luncheon the club is sponsoring. She has made all of the catering arrangements for the luncheon. The luncheon is well attended, but the caterer forgot to bring the salads. What does Kay tell the caterer?

2. Charlie carpools with Fred and Henry every day to work. When it's Henry's turn to drive he is always five to ten minutes late picking Charlie up and Charlie has been late to work because of Henry. It's Thursday evening and Charlie has a business meeting at 8:00 a.m. Friday morning, so he must be on time tomorrow. What do the two men say before Charlie gets out of Henry's car?

3. Bob and Martha usually alternate doing the evening dishes while the other partner reads bedtime stories to their two daughters and gets the girls to bed. This particular evening Martha has a chance to visit Jenny, her former neighbor, who will only be in town for one night. What do Bob and Martha say?

4. Chris, 14, and Tom, 16, have been left at home alone for the first time for a week while their parents are out of town. Neither boy knows how to run the washer and they want to wash clothes before Mom and Dad get back. Tom has a date in two hours and Chris wants to watch football at a friend's house. How do the boys resolve this conflict?

5. Carol and Patty are good friends and usually care for each other's children. The last time Patty was taking care of Carol's children, Patty's son hit Carol's son, giving him a black eye. What does Carol say to Patty? to her son? to Patty's son?

6. The Franklins have always tried to involve their children in family decisions. The family is trying to plan a family trip over spring break. Vicky, 12, wants to ski, while Tommy, 10, wants to drive to a hot springs. Both ideas are things the family can do and has done in the past. How might this conflict be resolved?

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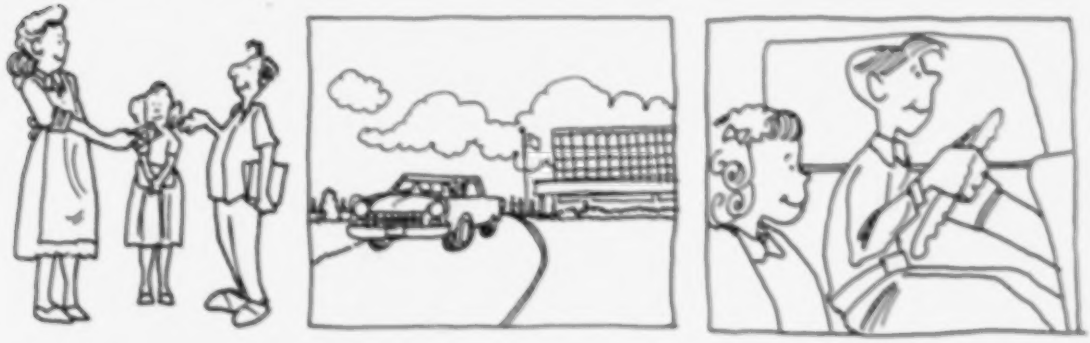
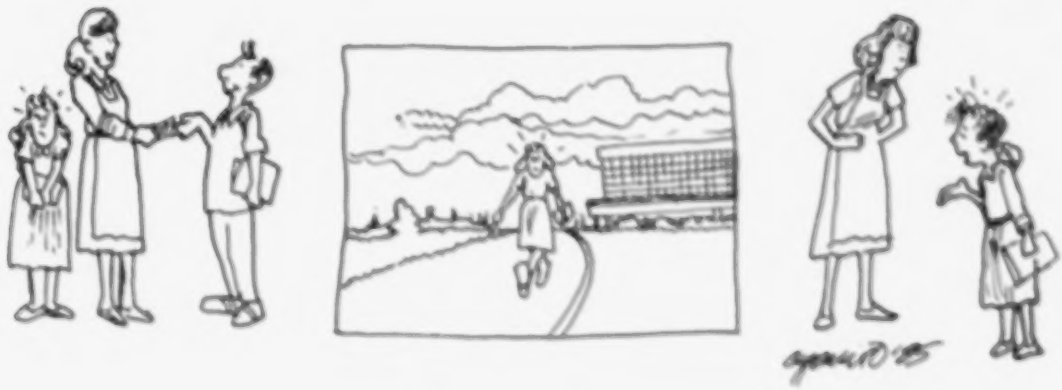
7. Sam, 17, picks up his sister Sarah, 14, from school every day. Mom gives Sam gas money for helping her out. One day Sarah comes home and tells Mom that Sam hasn't taken her home from school for the past two weeks even though Mom has paid Sam for gas.





8. Anne works as a secretary, even though she has a college degree in English. She likes her job but feels there is little room for advancement or growth. There is also no chance of a move to a different city since Anne's husband has his own business. Anne's boss has told her he would let her take a business class during office hours, if she wishes.

9. Bob works as a lawyer in a private law office. He is new and just starting to build his clientele. He finds that when someone calls him or drops by the office, he spends over an hour with each person. He could be doing other things, but he just would rather talk to others. His friend, Tom, keeps pressing Bob to join his law office.

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EXCHANGES

Exchanges are a way of resolving a conflict when one person agrees to perform a service for a second person in exchange for a favor or service from the second person.

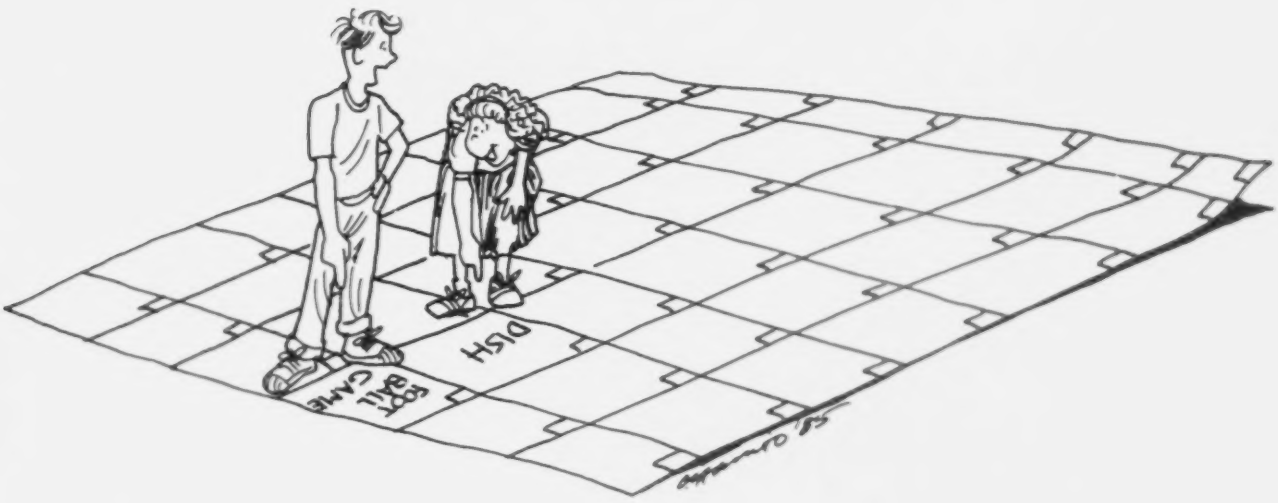
Example. Linda may want to trade washing dishes on Friday with Billy. In exchange for doing the dishes, Billy wants Linda to drive him to the football game at school on Saturday. This exchange will be EQUITABLE if both parties agree to it and if they both feel the conditions of the exchange are fair.

Exchanges may be a way to resolve conflicts between friends, brothers and sisters, neighbors, etc., but they may not work very well in more intimate relationships like in a marriage or between parents and children. Why not? (Give participants 2-3 minutes to discuss this.)

Role plays of exchanges. Divide participants into groups of three. Using the same role plays as before, have each group practice negotiating an Exchange.

QUESTIONS OR COMMENTS

Ask participants what they learned from the role plays for "I" messages for exchanges.



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NOTES:

Session V

Communication Roadblocks

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COMMUNICATION ROADBLOCKS

Objectives:

1. Participants will be able to identify five communication roadblocks.

2. Participants will describe possible negative messages accompanying roadblocks.

Activities:

1. Communication roadblocks.

2. Communication Roadblocks Worksheet

3. Show filmstrip "Joshua in a Box." (5 mins.) Animated cartoon showing how our habits can box us in

   or

   film "Who's on First" (8 mins.) Classic Abbott and Costello routine where they deliberately set communication roadblocks.

4. Discuss filmstrip or film.

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Thomas Gordon, author of P.E.T.,* identifies 12 roadblocks to communication. While not all of these may seem like Roadblocks to Communication, some of these ways of responding contain hidden negative messages. The listener may feel that "You didn't really hear what I said," "You don't really care," or "You're smarter than me and can always do the right thing anyway." The timing may also be a factor. If you listen first, you may use these techniques after you fully understand the issue.

(Transparency Master 5-A) COMMUNICATION ROADBLOCKS

COMMUNICATION ROADBLOCKS

1. Ordering, Directing, Commanding

2. Warning, Admonishing, Threatening

3. Exhorting, Moralizing, Preaching

4. Advising, Giving Solutions or Suggestions

5. Lecturing, Teaching, Logical Arguments

6. Judging, Criticizing, Blaming, Disagreeing

7. Praising, Agreeing

8. Name-calling, Ridiculing, Shaming

9. Interpreting, Analyzing, Diagnosing

10. Reassuring, Sympathizing, Supporting

11. Probing, Questioning, Interrogating

12. Withdrawing, Distracting, Humoring, Diverting

*Reprinted with permission from the book P.E.T., copyright Thomas Gordon. Published by David McKay Company, Inc.

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Examples. [The following is a list of examples of each of these roadblocks. Ask participants to categorize the following roadblocks. Give them a few minutes to complete their worksheets. Then go through each one and share the correct answer. After each one, ask the participants what hidden negative message the roadblock may send to the listener. You may want to leave transparency 5-A showing while they fill out this worksheet.]

(Transparency 5-B)

Communication Roadblocks Worksheet

Which roadblocks are these? Write the number of the roadblock you think each of these statements represents.

10 1. I agree with you.

4 2. Go make friends with someone else.

2 3. If you do that, you'll be sorry!

6 4. That's an immature point of view.

1 5. Stop complaining!

9 6. You don't really believe that.

6 7. We've been through all this before.

11 8. Who put that idea into your head?

8 9. You're a spoiled brat.

7 10. I think you're right.

12 11. Come on--let's talk about something more pleasant.

4 12. You ought to do it this way.

8 13. OK, little baby!

1 14. Don't talk to your mother like that!

10 15. Don't worry, it'll all work out.

4 16. Just wait a couple of years before deciding.

11 17. When did you start feeling that way?

9 18. You're doing that to bug me.

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6 19. You're not thinking clearly.

5 20. If you do this now, you'll grow up to be a responsible adult.

2 21. One more comment like that, and you'll leave the room!

5 22. Let's look at the facts here.

9 23. You'll feel different tomorrow.

3 24. You shouldn't act like that.

From Thomas Gordon, Parent Effectiveness Training. New York: Peter H. Wyden, Inc., 1970, pp. 41-43.

Ask participants how many have heard these before [show of hands]. How many have said these before? [show of hands].

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Read the following examples and ask participants how they would feel if someone said this to them (hidden negative message).

Now you go back there and work with them.

You must respect your friends.

I suggest you talk to your boss about that.

Let's look at the facts here.

You're very wrong about that!

You have the ability to do well.

You're acting like a wild animal.

You're just jealous.

I used to think that too.

3. Filmstrip. "Joshua in a Box"

This filmstrip is a five-minute portrayal of a cartoon character who is in a box. He learns how to escape from his box. When he has a taste of freedom, however, he is so overwhelmed that he climbs back inside his box.

4. Discussion Questions of Film:

a. How is communication like the film?

b. What does the film mean?

c. Have you ever been in this situation?

d. Are there some ways to avoid boxing ourselves back up?

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NOTES:

Session VI

Opening the Road

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Opening the Road

Objectives:

1. Participants will identify three ways of unblocking communication roadblocks.

2. Participants will practice three new ways of communicating.

Activities:

1. Participants will take part in active listening, gentle confrontation, and fogging exercises.

2. Videotape "Managing Conflicts -- a Self-improvement Class" has a role play of a fogging exercise.

   or

   film "Power of Listening" (26 mins.) demonstrates active listening skills. (Available from USU Audio-Visual)

3. Homework

Opening the Road.

Last week we discussed 12 roadblocks to communication. Who can name one? (Keep asking for volunteers until as many roadblocks as possible have been identified. Display the transparency used in Session V of the 12 roadblocks after volunteers can think of no more roadblocks. Transparency Master S-A).

We will learn three methods of opening the road:

1) Active listening

2) Gentle confrontation

3) Fogging

Participants will read the paragraph on active listening, and identify the six characteristics of active listening. You may want to ask the participants to think over the last conflict they had with someone. Were they in the same room? Looking at each other? Etc. (Go down through six characteristics list).

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(Transparency Master 6-A)

ACTIVE LISTENING

1) Active Listening.*

Active listening involves really listening to another person and identifying the way that person is feeling.

Really listening to someone else involves:

a) being in the same room with them
b) looking at them
c) facing them
d) nodding approval
e) showing you care nonverbally (smiling, touching them, looking concerned)
f) paraphrasing what the other person has said.

*From Thomas Gordon, Parent Effectiveness Training. New York: Peter H. Wyden, Inc. 1970, pp. 49-61.

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EXAMPLES OF ACTIVE LISTENING

Example 1

Child: Jimmy took my truck away.
Parent: You sure feel bad about that--You don't like it when he does that.
Child: That's right.

Example 2

Helen: You look down, Sarah.
Sarah: Yeh. The kids have been driving me crazy over this birthday party for Jill. I want to give her one, but we just can't afford to buy all those fancy decorations and presents. I want Jill to have fun, but.....
Helen: [*Ask participants to respond.] You're worried about disappointing Jill, but you know your limits with money.

Example 3

Larry: I sure had a tough day.
Mary: Oh yeh?
Larry: My boss wants that project done tomorrow, and there's no way I'm going to finish it on time!
Mary: [*Ask participants to respond]
You feel pressured and worried that you'll let your boss down.

Ask participants how they'd feel having someone actively listen to them.

2. Gentle Confrontation. Ask participants to read the description of gentle confrontation.

(Transparency Master 6-B)

GENTLE CONFRONTATION

Gentle confrontation means facing others with reality. Gentle confrontation is a technique to use when the other person is stalling, delaying, or can't make up his/her mind. Gentle confrontation is gentle, more than it is confrontive.

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EXAMPLES OF GENTLE CONFRONTATION:

Example 1:

Bill can't decide which sweater to buy--a turtleneck or a round neck. You only have ten more minutes until you have to go home. [Ask for suggestions from participants.] "Bill, we only have ten more minutes... Which one could you wear more often?

Example 2:

Mom: Did you finish waxing the car, Dave?
Dave: Yeh
Mom: (not fully believing that the job is done.) Are you sure? I have to drive to town in 45 minutes.
Dave: OK, I'll be right there to finish waxing it.

FOGGING* Transparency Master 6-C

Fogging is a technique for dealing with criticism, whether it's real or imagined. What usually happens is that the person being criticized becomes defensive and denies the criticism.

Fogging involves:

a. not denying any criticism
b. not getting defensive
c. not counterattacking with your own criticism

Fogging is based on:

a. agreeing with any possible truths in the critiques
b. making nonsense statements such as "You may be right," "You have a point there," "I could be better, couldn't I?"

What is the purpose of fogging:

1. It forces the listener to hear what the critic says.

Critic: You sound like...
Fogger: You're right, I do sound like...

Critic: I think that you...
Fogger: I can see that you do think that...
or
Fogger: I can understand why you would think that...

*Excerpt from When I Say No, I Feel Guilty by Manuel J. Smith. Copyright 1975 by Manuel J. Smith. Reprinted by permission of Doubleday & Company, Inc.

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2. It forces the listener to think in terms of probabilities. There may be some grain of truth in what is said, for nothing is 100%.

   What FOGGING does is enable the listener to look at his/her own personal qualities, the one he/she has doubts about, without feeling insecure. The listener can then say "So what? I can still cope quite well enough with what I have and be effective and happy."

[Leader: You can either have two participants role play this exercise or you can show the roleplay of this on the videotape.]

PRACTICE EXERCISE USING "FOGGING" TO COPE WITH CRITICISM

Critic: I see you are dressed in your usual sloppy manner.

You: That's right. I am dressed in my usual way.

Critic: Those pants! They look like you stole them off the Goodwill rack without pressing them.

You: They are a bit wrinkled, aren't they.

Critic: Wrinkled is the understatement of the week. They are positively dreadful.

You: You're probably right. They do look a bit worse for wear.

Critic: And that shirt! Your taste must be all in your mouth.

You: That's probably true. My taste in clothes isn't one of my strong points.

Critic: Anyone who dresses like that obviously hasn't got much going for them.

You: You're right. I do have a lot of faults.

Critic: Faults! Is that what you call them? They are more like chasms. Your personality is one empty Grand Canyon.

You: You could be right. There are a lot of things I could improve.

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Critic: I doubt if you are able to do a job effectively if you can't even dress properly.

You: That's true. I could improve my work on the job.

Critic: And you probably pick up your paycheck each week from the poor boss you are ripping off without feeling any guilt.

You: You're right. I don't feel any guilt at all.

Critic: What a thing to say. You should feel guilty!

You: You're probably right, I could feel a bit guiltier.

Critic: You probably don't budget the salary you cheat other people, hard-working people, not loafers like you, out of.

You: You're probably right, I could budget my money better, and I do loaf a lot.

Critic: If you were smarter and had some moral sensibility you could ask someone how to buy better clothes so you don't look like a bum.

You: That's true, I could ask someone how to buy better clothes, and I certainly could be smarter than I am.

Critic: You look nervous when I tell you things that you don't like.

You: I'm sure I do look nervous.

Critic: You shouldn't be nervous, I'm your friend.

You: That's true, I shouldn't be as nervous as I am.

Critic: I'm probably the only person who would tell you these things.

You: I'm sure you're right about that!

Critic: You were being sarcastic.

You: That's true, I was.

Critic: You are not here to learn to be sarcastic, you already know that! You are deliberately resisting how to FOG.

You: You're right, I already know how to be sarcastic and I probably am fighting learning something new.

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Critic: Only someone dumb does that.

You: You're probably right, that may have been dumb of me.

Critic: You'll never learn to do this.

You: You're probably right, I may never be any good at it.

Critic: You're scratching your ear again.

You: That's true.

Critic: And you quickly pulled your hand away when I pointed it out.

You: I did, didn't I?

Critic: And my pointing it out made you nervous again.

You: I guess you're right.

Critic: You're hopeless.

You: You may be right.

Critic: And what kind of hair style is that you have? It looks like one of those worn by those dirty hippies.

You: It does, doesn't it.

Critic: And it looks just as dirty, too.

You: That's true. It could be much cleaner, couldn't it?

Critic: You probably would like to live like them; never having to wash and rolling in sex.

You: You could be right. Maybe I should think about that!

Critic: And you probably would enjoy all the sexual perversions they perform!

You: That's a point. You may just be right there!

Critic: Now that I think of it, you seem like the type that wouldn't have to join a band of hippies to be taught sexual perversions. You probably know about them already.

You: That's true. I've made a lifelong study of sex.

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Critic: Yes, but I can see from your sneaky, beady eyes that you have already put some of them into practice.

You: (By this time grinning from ear to ear) You may be right.

Critic: You shouldn't grin when you are told what's good for you.

You: That's true, I shouldn't.

Critic: All you do is agree with me.

You: You're right.

Critic: You sound like a yes-man with no spine or personality of his own.

You: I do sound like that, don't I?

Critic: You don't sound like one, you are a yes-man!

You: You may be right.

Critic: You're doing it again.

You: That's true, I am.

Critic: I don't think you can say anything but "Yes" to someone!

You: I can certainly see why you think that.

Critic: Well, can you say "No" and mean it?

You: Perhaps.

Critic: Don't you know?

You: We'll have to see, won't we?

Manuel J. Smith, When I Say No I Feel Guilty, Chapter 6.

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[Be sure and remind participants of the proper use of fogging: 1) to hear what the critic says and 2) to think in terms of probabilities.]

Examples of Fogging:

How would you complete each of these dialogues using fogging?

Example 1:

You probably don't even remember the promise you made to me.

Example 2:

I didn't know it was possible for anyone to look as dirty as that.

Example 3:

I don't see how anyone could have overlooked that reference. You must not be able to read!

3. Homework: Practice using one of the techniques during the coming week.

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NOTES:

Session VII

Negotiating Skills

Coping With Conflicts
Leader's Guide
Session VII - Negotiating Skills - 51

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NEGOTIATING SKILLS

Objectives:

1. Participants will review negotiating skills from session 2.
2. Participants will be able to define and give an example of agreeing to disagree.
3. Participants will be able to identify steps necessary in negotiation.

Activities:

1. Review of negotiation skills.
2. Film "Marriage: What Kind for You." (25 mins.) Presents five styles of marital communication and lifestyles.
   or
   Film "Walls and Windows" (13 minutes) Parent-teenager communication issues. (Available from USU Audio-Visual.)
3. Transparency and examples of Agreeing to Disagree.
4. The role of anger in conflicts.
5. Homework assignment.

Coping With Conflicts
Leader's Guide
Session VII - Negotiating Skills - 52

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1. Review of Negotiation Skills

Use Transparency 2-A from Session 2. Ask students to name as many skills as they can.

2. Activity: Film.

The following questions are appropriate for either film:

Show film, then ask the following discussion questions:

1. Can you identify some mismatching scripts in any of the scenes? What are they?
2. What are some unmet needs shown?
3. What communication roadblocks have you seen?
4. Use one example of a conflict in the film. Remanage the conflict using one of the management skills you have learned in the course.

3. Agreeing to Disagree

"Agreeing to Disagree" is a specific negotiation skill to use when regular skills don't work (a last resort). It may be used for either intimate relationships or more casual ones.

It may be used for really "tough" conflicts when none of the "regular" conflict management skills have worked. Examples of "agreeing to disagree" conflicts may be politics, religion, or in-laws!

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(Transparency Master 7-A)

AGREEING TO DISAGREE SHOULD BE USED:

1. When previous negotiations have failed.

2. When a conflict keeps recurring.

3. When each person has a definite viewpoint that won't be easily changed.

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(Transparency Master 7-B)

AGREEING TO DISAGREE

1. Try all of the conflict management skills you know. Try to analyze the reason for the conflict (mismatched scripts, unmet needs, communication roadblocks.)

2. Discuss with your partner their view of the conflict.

3. Set terms of your agreement to disagree

    a. Will you discuss it? When? With whom?

    b. Can you hold separate opinions and not be angry for your partner's views?

    c. Can you go your separate ways, allow freedom and understanding even if you disagree?

4. What situations are appropriate for agreeing to disagree?

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4. The Role of Anger in Conflicts

Anger is usually a SECONDARY feeling. For example, if someone cuts in front of your car on the freeway how do you usually respond?

(Take a few moments to get responses.) Usually these will be anger responses such as honking, gesturing, yelling, etc.

You responded in those ways, but what was your PRIMARY feeling when that driver cut in front of you?

(These will usually involve FEAR.)

So although we were AFRAID, we often communicate only our SECONDARY feeling of ANGER, and not our primary feelings.

Another example of anger as a secondary feeling may be if our 16 year old daughter was 25 minutes late coming home from a date. What might your PRIMARY feeling be as her parent? What feeling do you usually communicate to her?

What reaction might she have if we communicate our PRIMARY feeling?

Can anyone name another example of a situation where anger was the SECONDARY feeling?

One conflict management skill is to communicate PRIMARY feelings when possible, using "I" messages. Sometimes, the anger or frustration (or other secondary feeling) may also need to be communicated in an "I" message if communicating a PRIMARY feeling doesn't help.

5. Homework assignment. When a conflict situation arises, try communicating your primary feeling. Evaluate the outcome.

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NOTES:

Session VIII

Putting it All Together

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Objectives:

1. Participants will be able to review all previously presented skills on managing conflicts.

2. Participants will be able to ask any questions.

Activities:

1. Pilot Skills.

2. Conflict Skills Quiz

3. Film "Five Problems in Communication" (5 mins.) Animated cartoon shows common problem areas (too much noise, not coming to point, not speaking clearly, not listening, not paying attention).

4. Teleconference for answering any questions.

1. Pilot Skills:

If you were an airplane pilot who suddenly had an engine stop on your twin-engine plane, you'd be faced with some decisions.

1. You might shut off engine #2 and hope for the best, or

2. You could use your creativity to maneuver as best you could with one engine.

Coping with conflicts can be a similar decision. You can either:

1. Add to the conflict by disagreeing, getting defensive, etc., or
2. Resolve the conflict

When a conflict arises, ask yourself the following questions:

1. Are there mismatching scripts here? What makes you think this might be the source of the conflict?

2. Are there unmet needs? Why do you believe this might be causing the conflict?

3. Have you or the other person set up roadblocks to communication?

4. Which technique is most appropriate to cope with the conflict?

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The following quiz is meant to help you recall some of the ideas presented in "Coping With Conflicts."

2. Conflict Skills Quiz

Ask participants to fill out quiz.

The following "quiz" is designed to see how many of the conflict management skills you remember. It will be used to revise the program and to develop different teaching strategies.

1. Mismatching scripts

2. Core symbols

3. List five negotiation skills

   a.

   b.

   c.

   d.

   e.

4. What are PIESS needs?

   a. P

   b. I

   c. E

   d. S

   e. S

5. Define "I Message"

6. Define an "exchange"

7. List three "roadblocks."

8. Active listening is

9. When is gentle confrontation most useful?

10. Fogging involves

11. I would use "agreeing to disagree" when

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Conflict Skills Quiz

Give participants 10 minutes to take the "quiz." Go through each question, asking for volunteers to respond. Stress that it's a self-evaluation tool only.

ANSWER KEY FOR QUIZ.

1. Mismatched scripts - different expectations by members of a relationship

2. Core symbols - one basic component of a script. "Juice" in the "sick story."

3. a. Identify problem
   b. List alternatives
   c. Prioritize alternatives
   d. Try an alternative
   e. Evaluate

4. PIESS needs

   P Physical
   I Intellectual
   E Emotional
   S Social
   S Spiritual

5. "I message" = "I" + feeling + reason

6. An exchange involves making a contract where one "favor" is traded for another.

7. Roadblocks

   a. Ordering
   b. Warning
   c. Preaching
   d. Advising
   e. Lecturing
   f. Judging
   g. Praising
   h. Name-calling
   i. Analyzing
   j. Sympathizing
   k. Questioning
   l. Distracting

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8. Active listening is relabelling or paraphrasing a feeling of the other person.

9. Use gentle confrontation when the other person stalls, delays, or can't decide.

10. Fogging involves <u>agreeing</u> with any possible truth in a criticism.

11. Use "agreeing to disagree" when other techniques fail, when one or both parties feel strongly about an issue.

3. Film.

Show the film here if you have an extra 5 minutes. See if the group can find some of the common communication problem areas:

a. Too much noise
b. Not coming to the point
c. Not speaking clearly
d. Not listening
e. Not paying attention

4. <u>Teleconference</u> Hookup. (30 minutes)

Open up the discussion by asking for questions about primary and secondary feelings. Then we can ask for more <u>general</u> questions.

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Recommended Reading:

Bach, George R. and Peter Wyden. The Intimate Enemy. NY: Avon Books, 1968.

Berne, Eric. Games People Play. NY: Grove Press, 1964.

Fisher, R. & Ury, W. Getting to Yes: Negotiating Agreement Without Giving In. Boston: Houghton Mifflin Co., 1981.

Gordon, Thomas. Parent Effectiveness Training. New York: Peter H. Wyden, Inc., 1970.

Miller, Sherod, Elam Nunnally, Daniel Wackman. Alive and Aware. Minneapolis: Interpersonal Communications Programs, Inc. 1975.

Shostrom, Everett L. Man the Manipulator. NY: Bantom Books, 1968.

Smith, Manuel. When I Say No I Feel Guilty. NY: Avon Books, 1968.

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USU EXTENSION PROGRAM EVALUATION

Please help us evaluate the quality of these workshop materials. Answer the following questions about the written materials.

Workshop Leader _____ Date _____ Location _____

Workshop Topic _____

	Very much			Somewhat		Not at all	
Stimulated my interest in this area.	7	6	5	4	3	2	1
I learned new ideas.	7	6	5	4	3	2	1
I will try these activities in my own family.	7	6	5	4	3	2	1
Materials organized poorly.	7	6	5	4	3	2	1
Ideas clearly presented.	7	6	5	4	3	2	1
I feel competent to lead a workshop in this area.	7	6	5	4	3	2	1

How will I use this information? _____

_____

_____

Comments _____

_____

_____

We would like to contact you in a few months to see if and how you have used these ideas. Please write your name and address on a sheet of paper and mail it with this form to:

Family and Human Development Specialists
UMC 29
Utah State University
Logan, Utah 84322

Thank you!

Appendix

Transparency Masters

THREE POSSIBLE REASONS FOR CONFLICT

Transparency master 1-A

Conflict can be defined as a situation where one of the following is happening:

1. Mismatching Scripts - The expectations of two people differ.

   Example: Don expects his wife Susan to do all the grocery shopping; Susan believes she and Don should shop together.

2. Unmet or conflicting human needs - Two persons have differing needs or cannot or will not meet the other's need.

   Example: Bill is ready to leave the office, but Tim (the carpool driver) has 30 minutes of work to finish.

3. Communication roadblocks - Two persons talk in such a way that neither feels understood.

   Example: Bob: "The contract you wanted is ready, Mr. Burns."
   Burns: "It's about time! You're as slow as a turtle, Johnson."

SCRIPT

- a set of rules about the relationship
- learned in family of origin (usually)
- often not communicated with others
- one source of conflict in a relationship

HOW TO CHANGE MISMATCHED SCRIPTS

1. Identify the Mismatching Scripts with other person

2. List alternatives (wish list)

3. Prioritize alternatives

4. Try one alternative

5. Evaluate its effectiveness

SCRIPTS NEGOTIATION WORKSHEET

Example #1

1. Problem

MOM'S SCRIPT:

LOVE = CINNAMON ROLLS,

PIES, CAKES, SWEETS

YOUR SCRIPT:

HAPPINESS = 5 POUNDS LESS

2. Identify Alternatives:
   a) eat sweets, feel guilty (no change)
   b) explain to Mom about your diet and eat no sweets
   c) express affection to Mom and eat no sweets

3. Prioritize alternatives:
   a. (2b)
   b. (2c)
   c. (2a)

4. One indicator of successful script change:

   One indicator of more changes needed:

BASIC HUMAN NEEDS

P PHYSICAL NEEDS

I INTELLECTUAL NEEDS

E EMOTIONAL NEEDS

S SOCIAL NEEDS

S SPIRITUAL NEEDS

UNMET NEEDS WORKSHEET

Example #1
A mother of young children who doesn't have time for adult friends.

[Go through this with participants. Ask them to fill in possible unmet needs of this young mother. Then show transparency with some possible examples.]

P - Physical

1. Lack of sleep

*2. Overweight - no exercise

I - Intellectual

1. Reading

2. Writing

*3. Learning

E - Emotional

*1. Companionship Husband

S - Social

1. Friends

*2. Groups/Clubs

S - Spiritual

*1. Music

2. Art Appreciation (no time)

Possible Fulfillments

a. Start an exercise program with a friend, Jill.

b. Take a class in music, art, etc.

c. Join a club (Newcomcomer's Club)

d. Have a weekly "date" with husband (Friday evenings for dinner)

e. Take an Extension class

"I MESSAGES"

"I" + FEELING + REASON

Example: "I was worried sick when you were 30 minutes late!"

Example: "I was disappointed with the quality of this report."

COMMUNICATION ROADBLOCKS

Transparency Master 5-A

1. Ordering, Directing, Commanding
2. Warning, Admonishing, Threatening
3. Exhorting, Moralizing, Preaching
4. Advising, Giving Solutions or Suggestions
5. Lecturing, Teaching, Logical Arguments
6. Judging, Criticizing, Blaming, Disagreeing
7. Praising, Agreeing
8. Name-calling, Ridiculing, Shaming
9. Interpreting, Analyzing, Diagnosing
10. Reassuring, Sympathizing, Supporting
11. Probing, Questioning, Interrogating
12. Withdrawing, Distracting, Humoring, Diverting

COMMUNICATION ROADBLOCKS

Which roadblocks are these? Write the number of the roadblock you think each of these statements represents.

_____ 1. I agree with you.

_____ 2. Go make friends with someone else.

_____ 3. If you do that, you'll be sorry!

_____ 4. That's an immature point of view.

_____ 5. Stop complaining!

_____ 6. You don't really believe that.

_____ 7. We've been through all this before.

_____ 8. Who put that idea into your head?

_____ 9. You're a spoiled brat.

_____ 10. I think you're right.

_____ 11. Come on--let's talk about something more pleasant.

_____ 12. You ought to do it this way.

_____ 13. OK, little baby!

_____ 14. Don't talk to your mother like that!

_____ 15. Don't worry, it'll all work out.

_____ 16. Just wait a couple of years before deciding.

_____ 17. When did you start feeling that way?

_____ 18. You're doing that to bug me.

_____ 19. You're not thinking clearly.

_____ 20. If you do this now, you'll grow up to be a responsible adult.

_____ 21. One more comment like that, and you'll leave the room!

_____ 22. Let's look at the facts here.

_____ 23. You'll feel different tomorrow.

_____ 24. You shouldn't act like that.

From Thomas Gordon, Parent Effectiveness Training. New York: Peter H. Wyden, Inc., 1970, pp. 41-43.

ACTIVE LISTENING

Transparency Master 6-A

1) Active Listening.*

Active listening involves really listening to another person and identifying the way that person is feeling.

Really listening to someone else involves:

a) being in the same room with them

b) looking at them

c) facing them

d) nodding approval

e) showing you care nonverbally (smiling, touching them, looking concerned)

f) paraphrasing what the other person has said.

*From Thomas Gordon, Parent Effectiveness Training. New York: Peter H. Wyden, Inc. 1970, pp. 49-61.

GENTLE CONFRONTATION

Transparency Master 6-B

Gentle confrontation means facing others with reality.

Gentle confrontation is a technique to use when the other person is stalling, delaying, or can't make up his/her mind. Gentle confrontation is gentle, more than it is confrontive.

FOGGING

Transparency Master 6-C

Fogging is a technique for dealing with criticism, whether it's real or imagined. What usually happens is that the person being criticized becomes defensive and denies the criticism.

Fogging involves:

a. not denying any criticism
b. not getting defensive
c. not counterattacking with your own criticism

Fogging is based on:

a. agreeing with any possible truths in the critiques
b. making nonsense statements such as "You may be right," "You have a point there," "I could be better, couldn't I?"

What is the purpose of fogging:

1. It forces the listener to hear what the critic says.

Critic: You sound like...
Fogger: You're right, I do sound like...

Critic: I think that you...
Fogger: I can see that you do think that...
or
Fogger: I can understand why you would think that...

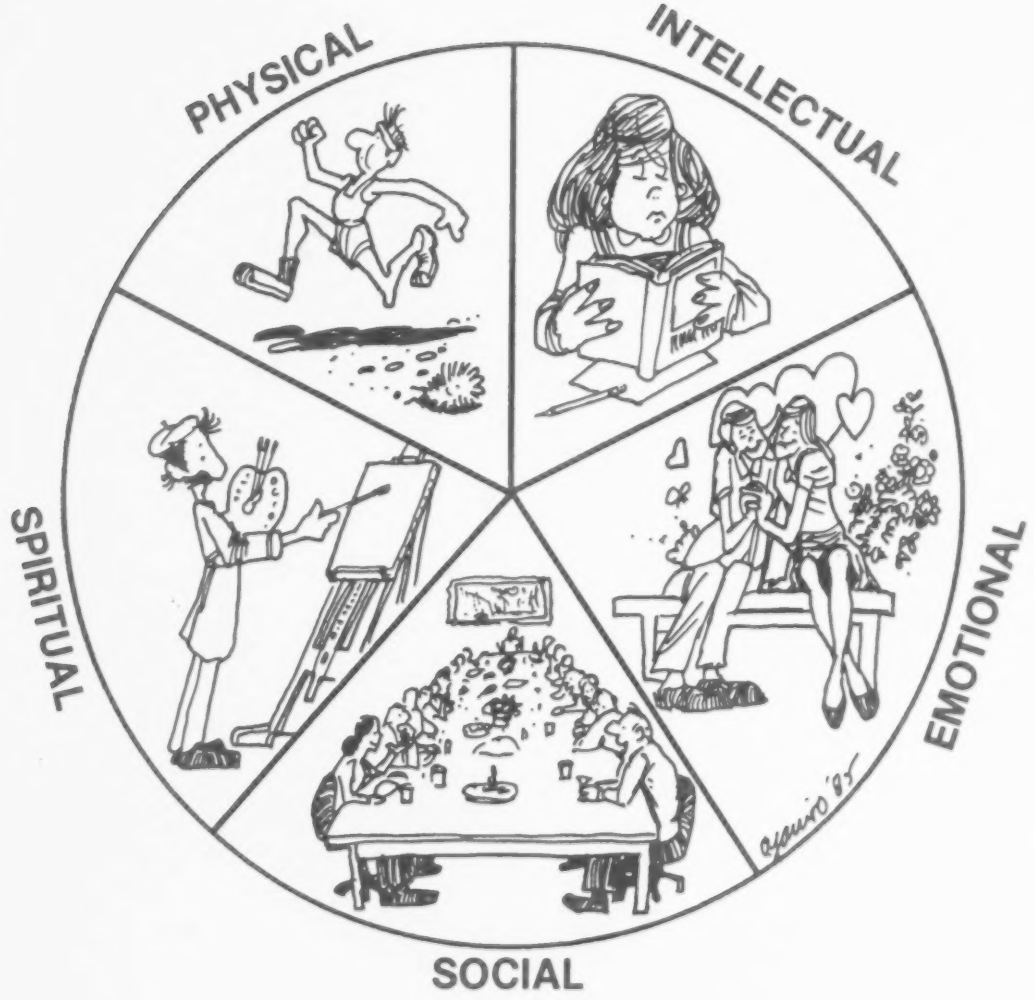
*Manuel J. Smith, When I Say No I Feel Guilty. New York: Bantam Books, 1975, 104-115.

AGREEING TO DISAGREE SHOULD BE USED:

1. When previous negotiations have failed.

2. When a conflict keeps recurring.

3. When each person has a definite viewpoint that won't be easily changed.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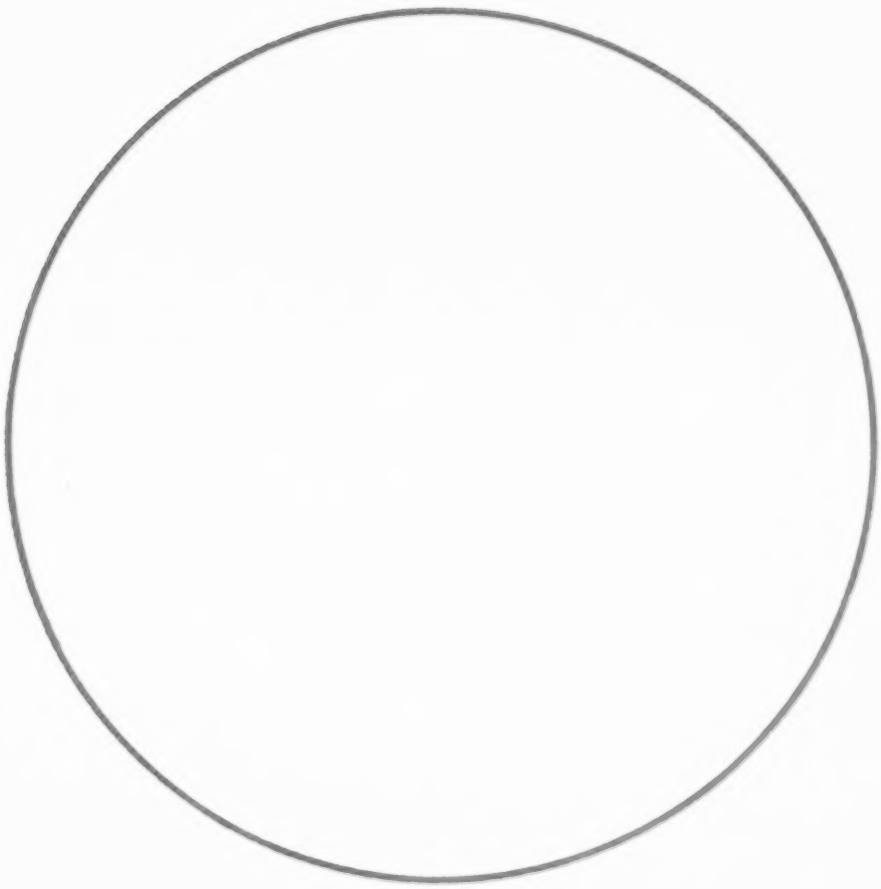

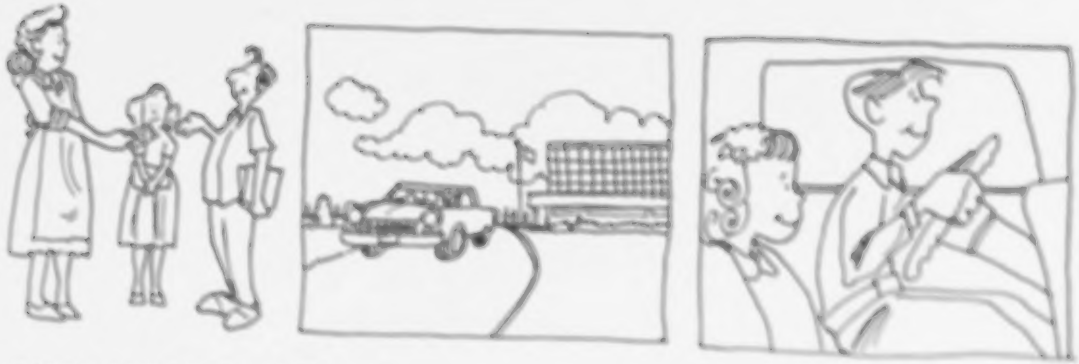

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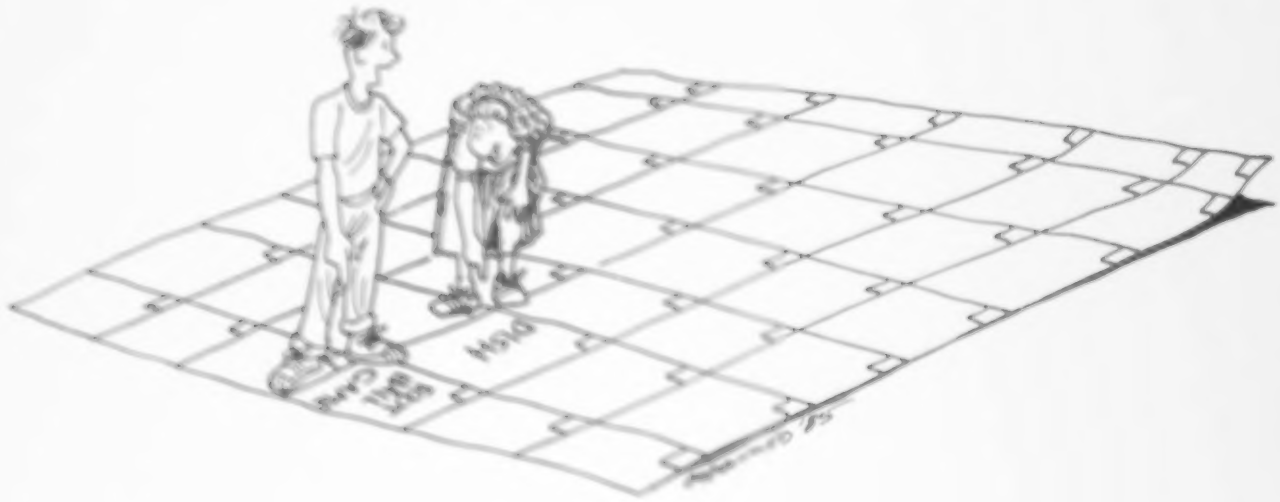
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POLITICAL
CAMPAIGN

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